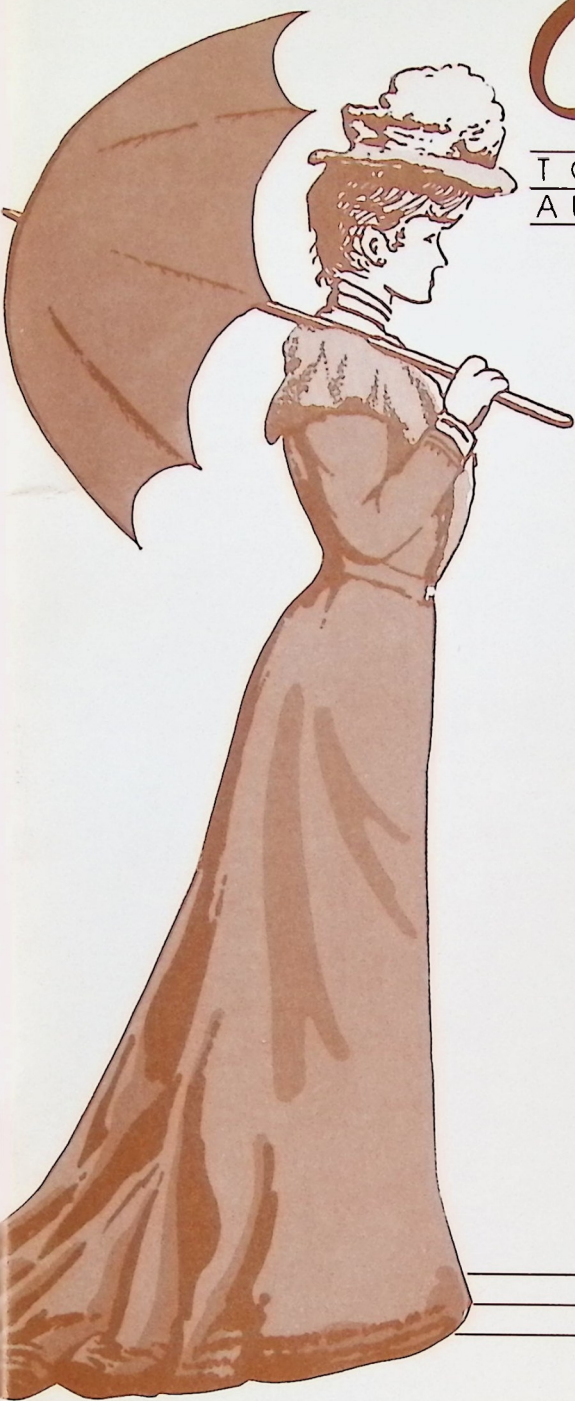


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AUGUST 1985



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The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

K S O R

Guide

T O T H E A R T S
A U G U S T 1 9 8 5

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Bluegrass Country



Medford's 100th

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK

Growing Pains

Occasionally you see a newspaper story about some company, now grown relatively large, which has come upon hard times. Such stories are often most newsworthy because the companies involved are modern American success stories, little organizations started in basements with little money by simple folks who had a good idea and went on to succeed with it—for a time. Some of the victims of the computer industry's current so-called "shakeout" are an example.

Many factors can intervene to disrupt a business but what frequently creates this type of problem is the very success that originally appeared so welcome. A small business needs to grow. But an organization can come to a point at which its basic structures, its foundations, cannot support the weight of its successes. That is what is happening to public radio.

Over a period of several years I have tried to provide information about various aspects of the problems which both National Public Radio, and the public radio system as a whole, have faced. Certainly public radio and its listeners have weathered quite a few storms in recent years. But those problems have been viewed here, as well as in public radio quarters, as isolated events. Reluctantly, I have had to conclude that, much like any other relatively small business, public radio has begun to experience the difficulties of a structure ill-suited to the size and complexity of the business at hand. And that is a very serious matter.

National Public Radio was formed to be a programming producer and distributor in 1970. It began with very few stations, approximately 30. A second organization, the Association of Public Radio Stations (APRS), existed to represent public radio's interests. What is sometimes called the "new NPR" resulted from the merger of these two organizations in 1977. The new NPR was going to have three divisions: programming, distribution (getting the program signal to stations, now handled by the satellite system) and representation (the functions of the old APRS organization).

Public radio was simpler in 1977. First, there were fewer stations, around 100 at the time of the merger. Second, the stations tended to be more similar in nature; they were all poor and struggling. There were fewer cities that had more than one public station, with the competitive struggles which that situation breeds, and there were fewer "haves" among the stations.

And so it made some sense, both philosophically and pragmatically, to organize the new NPR as was done. The affairs of the company were to be handled by an elected Board of Directors. Major issues were to be put to the membership for popular vote. In both cases, each station has one vote. NPR costs were to be borne in a way which placed somewhat more burden on the larger stations but the discrepancy in dues between the larger and smaller stations was somewhat cushioned on the theory that every station received the same service. In

any event the disparity in size between the larger and smaller stations was less pronounced than is now the case so the dues variations were less evident.

The members would meet once a year to transact business in a formal way and by phone and mail at other times. And NPR's budget was then a fraction of its present size.

Prior to its 1983 financial crisis NPR's budget was nearing 30 million dollars. The network had nearly 450 employees. At the present time the network's budget is approximately 18 million with around 300 employees. NPR has nearly 300 member stations as well. It has a competing network, American Public Radio, which distributes about as many programming hours per week as does NPR.

The volume of material that comes to each station from NPR is staggering. The budget, which stations must review, is book-length. Studies on the satellite distribution system run hundreds of pages. Material on a daily basis comes in by teletype dealing with programming, financial matters, and issues pending before various federal agencies. Legal matters having to do with complex corporate law, contract matters and regulatory issues, are routine. And as the larger stations have grown much larger their interests often are more at odds with the more numerous smaller stations in the system.

Yet the basic structure for the operation of NPR, and the public radio system, is unchanged since 1977. Stations still convene once a year to transact their business. This year's meeting, in Denver in May, lasted seven grueling hours. For the first time in many years KSOR was unrepresented, as a result of the airline strike, but reports from those in attendance indicate it was an agonizing session. Among its major accomplishments were to eliminate funding for most of NPR's arts and performance programs as well as the weekend editions of *All Things Considered*. Many indicated that the parliamentary complexities, and strategic maneuvering of persons with axes to grind, simply wore everyone down to the point that the meeting's result was not entirely the intended outcome. (Alternatives to those programming decisions are now being explored.)

Looking back on the major issues facing public radio over the past three years, I wonder if the system's governance mechanisms are up to the challenge. I wonder if it is possible to expect managers of nearly 300 stations to receive and digest so much material when, as is frequently the case in corporate politics, it is what *isn't* written (or is written couched in soothing language) that is really important. Is it possible to trust the day-to-day affairs of the corporation to a management which is overseen by a board of directors which meets only quarterly and is in turn responsible to members who meet only annually?

More and more it seems to me that the governance system which worked in 1977 is not up to the challenge of 1985.

What's the answer? I wish I knew. But I'd feel more confident about the outcome if more people were asking the question.

Ronald Kramer
Director of Broadcast Activities

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Charles Dutoit



Charles Dutoit, music director of the Orchestre Symphonique de Montreal, was born in Lausanne. He first studied violin, viola, piano and percussion at the Conservatory of his native city. He then enrolled at the Geneva Conservatory, where he won first prize in orchestral conducting. During this period, he was a violist in the Lausanne Chamber Orchestra, which toured Europe and South America.

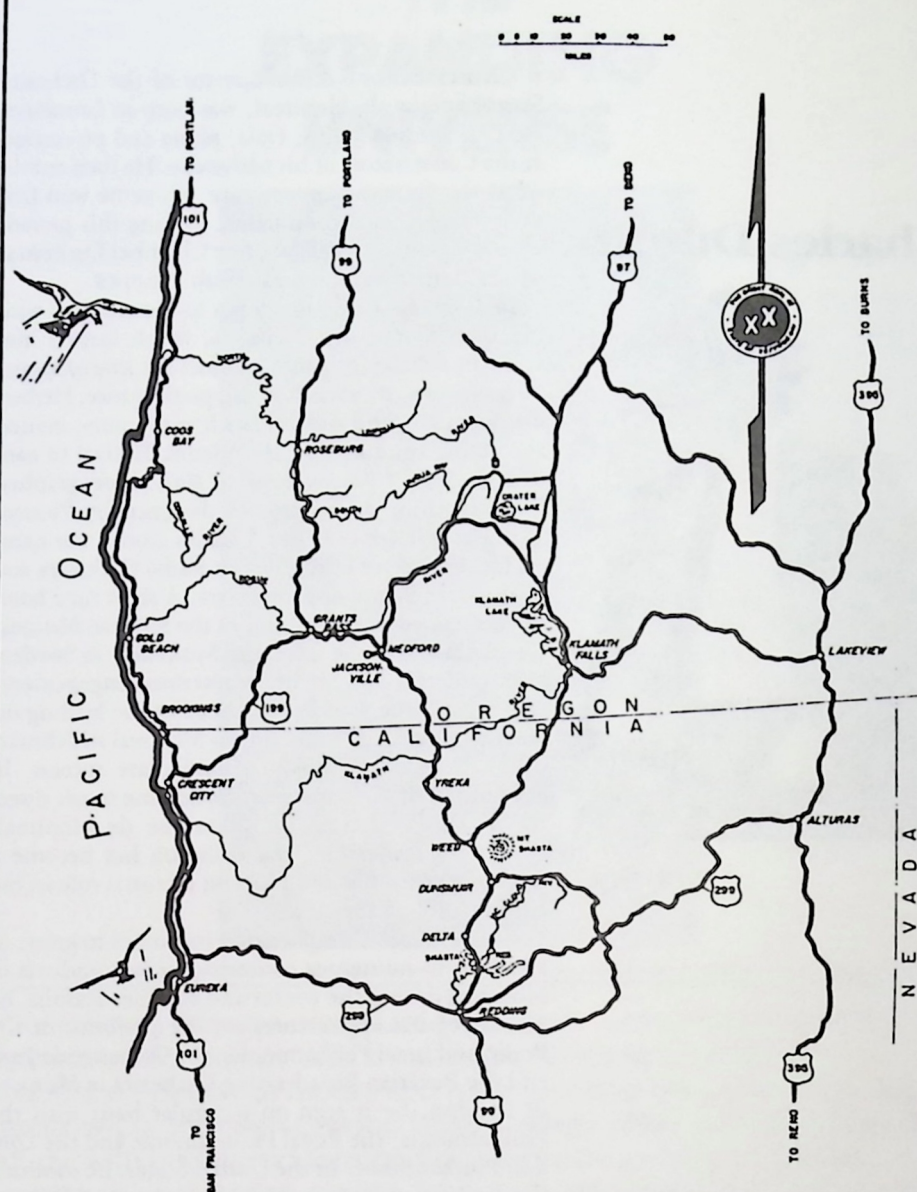
In 1963, he made his debut as a conductor with the Bern Symphony Orchestra, which invited him back the following year to conduct the *Rite of Spring* by Stravinsky. As a result of this performance, Herbert von Karajan, who was in Zurich at the time, invited the young conductor to the Vienna Festival to conduct de Falla's *Three-Cornered Hat*, choreographed by Balanchine and with sets designed by Picasso. While still in his twenties, Charles Dutoit was named music director of the Zurich Radio Orchestra and of the Bern Symphony Orchestra. A short time later, he was named music director of the Mexican National Orchestra and of the Goteborg Symphony in Sweden.

In the course of his numerous engagements throughout the world at the head of the leading orchestras, Charles Dutoit came to Montreal in February of 1977 where he enjoyed immediate success. In September of the same year, he became music director of the Orchestre Symphonique de Montreal. Under his leadership, the orchestra has become a dynamic ensemble and plays an essential role in the cultural life of the city.

Charles Dutoit's reputation continues to grow. In addition to numerous concerts that he conducts in Montreal during the winter and summer seasons, he makes regular appearances on the podiums of the Berlin and Israel Philharmonics, the Orchestre de Paris and the Bavarian Broadcasting Orchestra in Munich. In London, he is seen on a regular basis with the Philharmonia, the Royal Philharmonic and the London Philharmonic. In the United States, he conducts the leading orchestras, including those of Boston, Cleveland, Philadelphia, New York, Chicago, Pittsburgh, and Cincinnati. In addition he is the principal guest conductor of the Minnesota Orchestra.

Considered as "the new conducting star of the digital era" by John Rockwell of the New York Times, Charles Dutoit's discography is no less impressive than his name. As conductor of a wide range of orchestras,

(cont'd on page 40)



This map depicts the generally accepted geographic areas which comprise the mythical "State of Jefferson." No one is actually certain where the exact boundaries of the State are located,

Bioregional Report

by G. Pedro Tama

We who live in southern Oregon and northern California do so for a variety of reasons. One of the foremost is the great natural beauty and clean environment of the region; another is our work here, primarily in the forest-products, agriculture and tourist-recreation related industries.

Will these jobs always be here for us? Will we be able to bequeath the grandeur and healthy living found in this mountain-river country today to future generations?

A new program on KSOR confronts these questions. *Bioregional Report*, is produced by The Siskiyou Regional-Education Project, a non-profit corporation in Cave Junction. A grant from The Carpenter Foundation of Medford is funding production of the program.

As Director of the Siskiyou Project, I'd like to briefly describe how *Bioregional Report* began and what it brings to KSOR listeners.

Two years ago The Siskiyou Project began publishing *Siskiyou Country—Bioregional Journal of the Klamath-Siskiyou Mountains*. This bi-monthly magazine's goal is to educate readers about the fragile natural wealth that surrounds us in southern Oregon and northern California. The writers and editors also try to promote a public dialogue about ways of living—and ways of making a living—that conserve and sustain that wealth for our children. When we sought to take this idea to the air waves, KSOR Program Director John Baxter helped us refine our concept, suggested a format and offered KSOR technical assistance. Felice Pace and Howard LaMere, Siskiyou Project staff members from Scott Valley and Ashland respectively, enthusiastically agreed to produce the program.

Bioregional Report explores the things which, more than others, impel us to make our lives here: our natural environment and our work. And it explores with a critical eye, rejecting the notion that jobs and ecology must oppose each other. On *Bioregional Report* we ask you to consider controversial issues affecting your community. We want to inspire you to become a more informed and more active citizen in shaping our region's future.

What, then, is a "bioregion?" It is a geographical area that is distinct from the surrounding land by reason of its natural features and its culture. An area's rocks, soil and climate, its topography, forests and wildlife, and the ways of life of its human inhabitants all define a bioregion.

At The Siskiyou Project we call the part of southern Oregon and northern California covered roughly by the KSOR listening area a bioregion. It's not really a new idea, for the area has had more than its share of names and independence movements through the years—the States of Shasta, Jackson, Klamath and, of course, Jefferson. On the program we sometimes refer to it as the Klamath-Siskiyou Bioregion, a technically correct though awkward description. But through the confusion of names one fact remains clear: our region's steep and rugged mountains, high valleys and westward rushing rivers give it a character all its own, distinct from the Willamette Valley to the north and Sacramento Valley to the south.

On *Bioregional Report* we treat our bioregion as one whole, and consider the economy and ecology throughout to be intimately interwoven. We also look at long-term values and face up to some difficult choices for the future. We feel we owe it to succeeding generations to make a place and a way of life for them at least as healthy as that which we enjoy today. And we welcome the opportunity to share this perspective with a growing audience.

***Bioregional Report* airs Sundays at 8:30 am, Mondays at 8:30 am, and Wednesdays in the KSOR News at Noon.**

G. Pedro Tama lives along the East Fork Illinois River and is Director of The Siskiyou Regional Education Project.

Bluegrass!

... in Redwood Country

by Karl Cates

Old-time "fiddlin' fun" is scheduled for Saturday, August 10, at the Del Norte County Fairgrounds in Crescent City when six groups of performers merge for the "Bluegrass in Redwood Country Festival" sponsored by the Del Norte Association for Cultural Awareness.

Bands featured at the summer festival include the San Francisco Bay Area's Golden Gate Bluegrass Quartet with world-renowned singer, fiddler and guitarist Jody Stecher.

Also on the agenda is the Vern Williams Band, one of California's best bluegrass groups. Three other bands are packed into the festival's day of old-fashioned fun, including Good Ol' Persons, another Bay Area group, Humboldt County's Wild Oats and the Mud Hen Village Band from Crescent City.

Oregon's Marysville Cloggers provide additional entertainment with their own brand of foot-stomping frolic.

The festival starts around 10 a.m. with a two-hour series of western swing dance, clogging, vocal and instrumental workshops. Informal jam sessions are the preamble to a series of non-stop concerts that begin at noon and run until 9 p.m.

Jody Stecher and the Golden Gate Blue Grass Quartet include three other veteran bluegrass musicians—Kate Brislin, Brantley Kearns and Fred Sokolow.

Stecher has been revered for years as one of the great masters of this traditional American art form. Famous guitar-picker David Bromberg once said of Stecher: "He is basically a teacher to me, opened up my ears to more beautiful music than anyone

else ever did...it's my suspicion that if you drained all the music out of Jody Stecher, you could carry what was left around in an eye dropper."

Stecher's heart-wrenching singing and virtuosity on the guitar, mandolin, fiddle and banjo have caused him to be a legend among folk musicians. Kate Brislin adds vocal punch to the Golden Gate quartet while fiddler Brantley Kearns provides musical depth.

Fred Sokolow, who is frequently mistaken for Elliot Gould, provides amazing banjo and guitar performances for the group. Sokolow has perhaps one of the most colorful histories of anybody in the entertainment business, anywhere. He was a founding member of Berkeley rock bands, Notes From the Underground and Bakaradi, played electric guitar and emceed for Carole Doda at the Condor Club in San Francisco, and appeared on Japanese television and the infamous Gong Show, where he won.

Both Sokolow and Stecher have recorded solo albums.

The people of the Good Ole' Persons are five in number—Kathy Kallick, John Reichman, Bethany Raine, Paul Shelasky and Sally Van Meter. The Magazine *Bluegrass Breakdowns* has called the group's music an "...unsurpassed, sensitive ensemble sound...a pleasure to listen to." They've played to San Francisco Bay Area audiences for ten years, performing everything from traditional bluegrass to their own compositions, including swing, old-time country-western and contemporary music.



Good Ol' Persons (above)

*Jody Stecher and Kate Brislin
of the Golden Gate
Bluegrass Quartet (left)*

The Vern Williams Band (below)



Kallick is the emcee, lead singer and rhythm guitarist. She was voted best vocalist at the Malibu Mountain Bluegrass Band contest in 1975. Van Meter's dobro enriches the band's country material and her banjo enhances its traditional numbers. Raine—the newest member of the band—sports a sparkling stage presence with her driving bass and rich vocals. Reischman has come to be known as one of the most innovative performers of contemporary mandolin music.

Vern Williams is a reticent Arkansas boy who does more talking in a tingling bluegrass tenor than he does in ordinary conversation.

When he's in the mood to chat, he likes to dwell on the talents of his son Delbert and their pal, Keith Little. These three form the core of the Vern Williams Band, one of the very best bluegrass units on the west coast. Ozark Mountain-born Williams works out of Alley Springs, California, nowadays where his Bill Monroe-influenced style of singing has made him world-famous in bluegrass circles.

The band excels at gospel-singing and Vern says a lot of people who normally don't go to bluegrass festivals often show up just to hear his gospel music.

The band has been around for years—even in the early 60's it was a popular act. Some of their unique renditions, such as "Cabin on a Mountain" and "Montana Cowboy" have become bluegrass standards.

Two more bands are in the Bluegrass in Redwood Country line-up. Both are from the northern rugged coast of California.

Wild Oats works out of Arcata, home of Humboldt State University. This band has performed on the North Coast since 1983, featuring 1940's bluegrass emphasizing strong vocals with guitar and mandolin accompaniment.

Mike Manetas and Claudia Ariss are the founding members—Manetas does lead tenor vocals and Ariss plays rhythm guitar and adds vocal backup.

Other Wild Oats members are Jeff Schalaus, whose banjo playing provides the musical driving force for the group. Gary Grounds plays bass and Leon Kirby is the dobro man.

The Mud Hen Village Band is a Del Norte County group that's been cranking out bluegrass among the redwoods of this northern California county since 1979. Featuring old-time country and bluegrass with pop hits from the 30s and 40s, the band has performed for such diverse audiences as the Jed Smith Mountain Men of Klamath, California, and California Pacific's Insurance Convention in Honolulu, Hawaii.

The band has four members—Oscar Berg, Steve and Debbie Berg, and David Slater.

The Marysville Cloggers, from Corvallis, Oregon, have been performing at numerous folklife festivals, art festivals, benefits, and private functions throughout Oregon and Washington since 1976. Highlights include annual attendance at the Pacific Northwest Folklife Festival, Oregon Folklife Festival, and as opening act for the '84 Peter Britt Bluegrass Festival.

Clogging, one of the oldest forms of "boogie" in the U.S., originated in Appalachia and combines dance styles from Irish, English, American Indian, and Black cultures. Originally done as solo dancing on the sidelines at fiddle festivals and larger dances, today clogging involves more choreographed routines with innumerable step combinations and varied styles.

The Marysville Cloggers commonly bases its routines on square dance figures, choreographed to old-time string band music, incorporating individual style and exuberance.

Members of the group also teach clogging classes through Experimental College at Oregon State University and the Department of Parks and Recreation in Salem.

The Del Norte County Fairgrounds sit just about three minutes east of the Pacific Ocean and its beaches. Redwood National Park is five minutes away. Numerous motels and RV parks provide overnight lodging for those staying over for the weekend.

A variety of good and interesting food and drink will be available at the day-long festival. Seating for this outdoor event is good, old-fashioned green grass. Blankets and lawn chairs are optional. If rain appears, the production will move indoors.



*Wild Oats (above)
Brantley Kearns of the Golden
Gate Bluegrass Quartet (left)
Fred Sokolow of the
Golden Gate Bluegrass
Quartet (below)*

Tickets are \$7.50 in advance and \$8 at the gate. Children under 12 and seniors 65 and over are admitted for \$4 at the gate and \$3 in advance. Tickets may be ordered by sending a check or money order and a self-addressed stamped envelope to:

DNACA Bluegrass
P.O. Box 1480
Crescent City, CA 95531
or call (707) 464-1336

This event is supported in part by funds from the California Arts Council and the National Endowment for the Arts.

Karl Cates is a free lance writer who resides in Crescent City.

KSOR GUIDE/AUG 1985/11



Big City In A Small Town:



MEDFORD'S FIRST HUNDRED YEARS





Photos Courtesy of the Southern Oregon Historical Society

by Sherry O'Sullivan

There is something about the Rogue Valley that attracts artists. The beauty, the tranquility, and the very real fact that there are many kindred artistic minds and spirits in the middle of what would be considered "nowhere" by otherwise erudite urbanites, all draw the attention of creative people and those who appreciate the resulting creativity. As of this writing, for instance, there are more writers per capita living in the Medford/Ashland area than in any other portion of the nation. This is not a well-published statistic because generally writers aren't a very noisy population. They tend to wander off into the woods alone with pens and paper in hand (or, in these modern times, with small battery operated word processors). This same proclivity for serenity and quiet beauty is shared by the area's numerous painters and artisans. However, the high-profiled odysseys of actors, singers and musicians are more easily chronicled. The Arts are alive and well in Medford and have been for its entire century. One of the reasons for this has been the unusual and continued support and participation given by community members, schools, and local businesses.

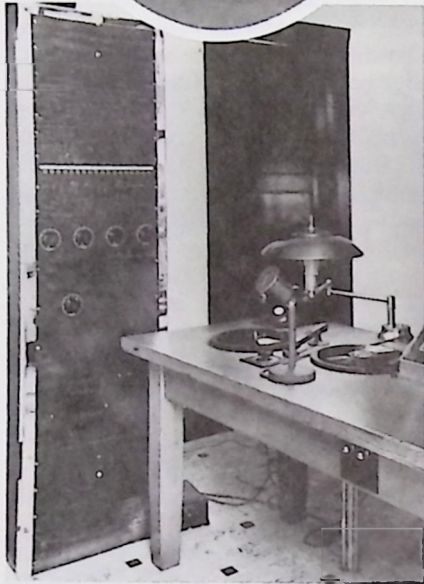
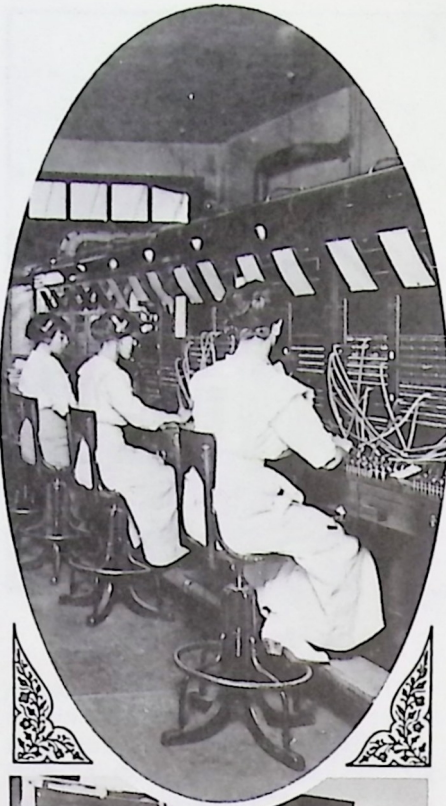
Medford was incorporated as a city in February, 1885, and one of the first or-



*Main Street, Medford, Oregon -
1910-1911 (opposite)*

*Riverside and Main Streets, Medford, Oregon -
1932 (top)*

*Minnie Bybee (in dark costume) and friend
(above)*



Pacific Telephone Company, Ashland, Oregon
1909 (top)

A Radio Station (above)

dinances passed by the new city government was to prohibit hogs from running loose in the streets. But the railroad passed daily through the Rogue Valley on its way from Portland to San Francisco, stopping in Medford at 2 a.m. and bringing troupers like Mae West, Maude Adams, Fiske and Ethel Barrymore, May Robson, and Mrs. Minnie Maddern to its fledgling stages. Concerts by Paderewski, Schumann-Heink and Pavlova were presented, as well as performances by members from the Metropolitan Opera Company. It was not uncommon for many companies to stop overnight, perform the following evening, and catch the next 2 a.m. "Shasta Limited."

Quickly the hogs disappeared from the streets and Medford began to grow. Exposure to the Arts began (albeit creakingly according to present standards) even before Medford incorporated: at Holt's Hall in Jacksonville on December 30, 1884, a production of *Queen Esther* was offered, boasting "sixty voices and twenty soloists all in full Jewish and Persian costumes."

One of the first ordinances passed by the new city was to prohibit hogs from running loose in the streets

What drew artists to Medford?

At the turn of the century, Ed Andrews (one of the founders of the famous traveling Andrews Opera Company) wrote many eulogistic letters to his brother, George Andrews, back in Minnesota and eventually was responsible for the creative family's move west where they built a fruit ranch near Antelope Creek. Gracie Andrews was George's daughter and a celebrated actress on Broadway in New York. In the summer of 1905, she came west to visit her parents after having implored them: "Don't go to Medford...to Oregon...it's the end of the earth. I'll never see you again." Gracie, a city slicker, loved the area even though she thought the mountain sunsets were caused by volcanoes. She returned in the fall to Boston and Chicago where she appeared on stage in *The Rose of Rancho* and *Beverly of Graustark*, but came back for a visit the following



Methodist Church Ladies Aid Society (top)

Circus at the Railroad Depot, Medford, Oregon (center)

Hodson Auto Company, 21 North Fir Street, Medford, Oregon - 1907 (bottom)

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Advertisement for the Mt. Shasta Route,
Southern Pacific Company Lines (top)
Klamath Indian circa 1900 (above)

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summer. It was in Medford at the train depot, not in New York or Chicago or Boston, that Gracie met her future husband, orchardist and land acquirer, Conro Fiero.

Gracie broke her acting contract and remained in Medford. According to her accounts of the time, Medford was just one elongated party: band concerts in the park, dances at the Wigwam, soirees at the Louvre Cafe (on W. Main Street) where "they had terrifically gay parties. Champagne was always flowing like water," dining at the Nash Hotel (now Robinson's), dances at the Holland Hotel where the hard parquet floors "were awfully hard on your feet," and parties hosted by Gracie and Conro Fiero at their Woodlawn Orchard home, Mon Desir. Gracie admitted that the enclave of monied, local wives weren't very interested in their husbands' work in the orchards, preferring to spend a majority of their time in Medford. But Gracie did her part to promote the Arts. At the Pan American Exposition in 1914, she published a report "Gracie Visits the Rogue River Valley" and brought the area's lush potential to the eyes and ears of the nation.

When asked what Medford was like in 1912, Ethel Hazelrigg Burgess responded, "Well, it was quite a town. I think by that time, maybe, we had some paved streets and some cement sidewalks. I think we still had that old wooden bridge going across over to the east side...funny little old bridge."

"It was a quiet town...we had some paved streets and some cement sidewalks. I think we still had that old wooden bridge going across over to the east side...funny little old bridge."

And there were theatres. The first Angle Opera House, built by local businessmen in the late 1880s at 204 East Main Street, was destroyed by fire. It was replaced by the Page Theatre (located in the old Rare Earth building next to the bridge) and it, too, burned in 1923. The Page was rebuilt and named the Esquire. The Wilson Opera House stood on the south side of Eighth Street, between Front and Central in 1907.



*Old Bridge across Bear Creek, Medford, Oregon (top)
The Coffee Pot, Medford, Oregon (bottom)*

Names of those who promoted the Arts in Medford are among the most influential of the town's early inhabitants and many of their ancestors still remain in the area although, because of a surfeit of girls born over boys in many of these families during this early period, the lines have been continued matrilineally and the names have changed. Some of the early "movers and shakers" were named Andrews and Hazelrigg and Johnson and Peckham and Burgess and Maddox and Stevens. The Andrews brothers and Charlie Hazelrigg used to stage ambitious annual pageants each July that spanned several weekends. These productions were written and produced locally and even included live animals and wagon trains. Charles Hazelrigg took a lease on a building in Medford and changed its name to the Medford Opera House. There local opera companies, minstrel shows, brass bands and amateur theatricals appeared between the schedules of the traveling professionals. Local singers were added to entertain between reels at the early, uncaptioned movies at the Bijou and Star movie theatres. In 1910, the new Natatorium building was equipped with a movie concession, and a vaudeville bill at the Craterian included a young woman named Ginger Rogers. Ed Andrews also wrote a daily column in the *Medford Mail Tribune* and was largely responsible for bringing the celebrated Maude Adams in her role of *Peter Pan* to Medford to dedicate the opening of the Page Theatre.

As early as 1911, telephone solicitation was employed to attract an audience for a performance of the Russian Symphony Orchestra. Because ticket sales had been fouled up due to the premature departure from town of the gentlemen responsible for the sales, only \$150 worth of tickets had been sold three days prior to the arrival of the orchestra. An early forerunner of today's prototype marketing executive hired two women to call every prospect listed in the local telephone directory. The aggressive ploy saved the day. This unusual community-wide love of the Arts blossomed early and Medford became known as the theatrical center of southern Oregon and northern California.

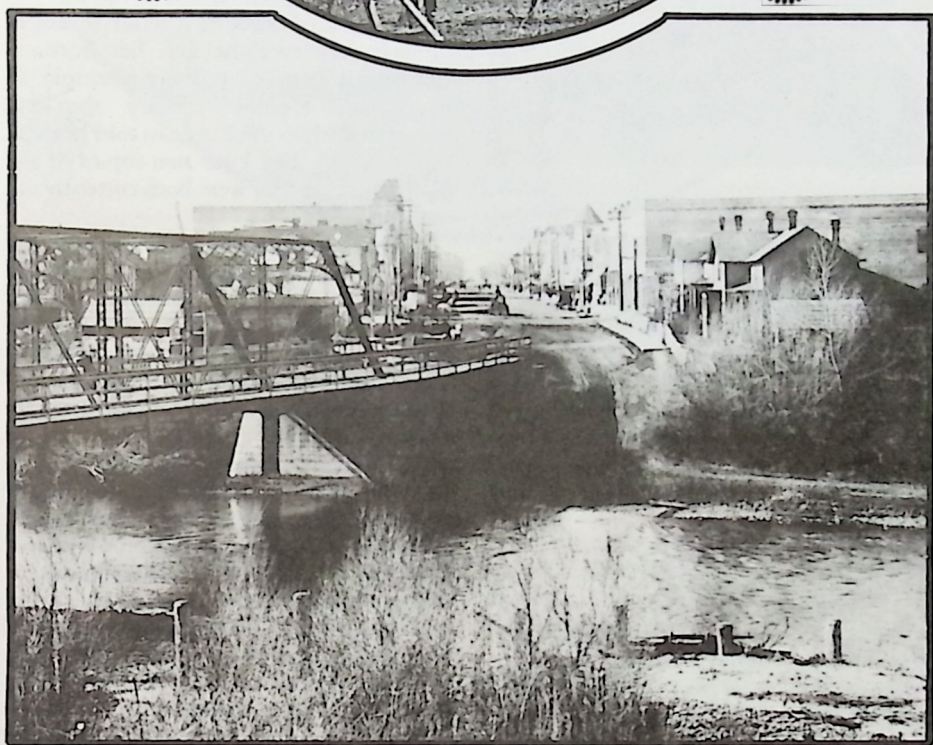
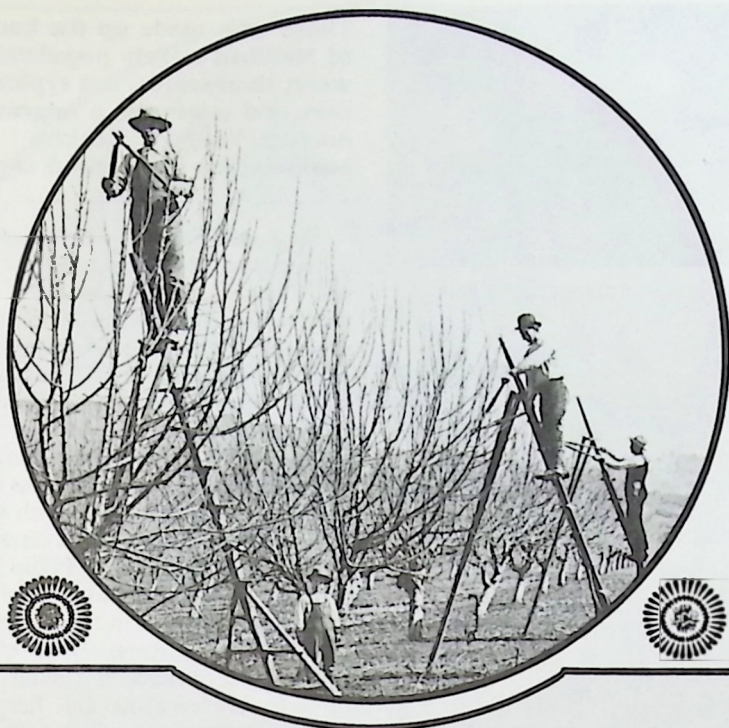
How did this explosion of culture

occur in such a rural and remote part of the country? It certainly was atypical of other similar communities where survival and emphasis on commercial development generally took precedence over the expensive nurturance of culture.

Those who made up the backbone of Medford's population were, themselves, not typical settlers and migrants. It began when a writer named Dr. Streeter wrote a book titled *The Fat of the Land* in 1907, which eulogized the attributes of the western part of the country and started an unbelievable migration of doctors, lawyers, wealthy businessmen and retired capitalists "back to the land" from urban areas on the east coast to areas in Idaho, Washington and Southern Oregon. Monied investors, lured by Oregon's lush orchard potential, also poured their money and people into southern Oregon. And because of the efforts of these early patrons, over the years a disproportionately large number of young people in Medford found encouragement to develop their own talents and follow diversified careers in the Arts.

One of those people was George Peckham who lived in Medford between 1923 and 1936. He came from Massachusetts where his father taught boxing, wrestling, and acrobatics. George went to work at the Palmer Music Store on summer breaks from school. After listening to old classical rolls on one of the store's player pianos, he started to "learn voice" from James Stevens, a professional baritone who'd retired to Medford and opened a vocal studio at the corner of Sixth and Oakdale. Soon George began singing in churches. He appeared on Medford's KMED radio and even held a job as a singing waiter at a local Russian restaurant in town. Soon after he won the local Atwater Kent contest under the direction of Stevens, his career began in earnest.

As early as 1911, telephone solicitation was employed to attract an audience...An early forerunner of today's prototype marketing executive hired two women to call every prospect listed in the local telephone directory.



Pruning at Hillcrest Orchard (top)

Main Street Bridge facing west; old ford at center (above)



*Southern Oregon College Gym Class.
Ashland, Oregon - 1908 (top)*

*The first Southern Pacific Station and Riddle
House, (later the Nash Hotel,) at Main and
Front Streets during the 1880's (top center)*

Medford School Band (bottom center)

*Medford airport - 1938, Martin B-10 in
foreground (bottom)*

Those who made up the backbone of Medford's early population were, themselves, not typical settlers and migrants...a migration of doctors, lawyers, wealthy businessmen and retired capitalists.

The Rogue Valley remains a dichotomous collection of rogues and artists; of rednecks and liberals. Even today, the strangest things attract newcomers to Medford. Take the case of one of our modern cultural "movers and shakers," Claire Rider. She and her husband were traveling extensively, looking for an idyllic place in which to spend their retirement years. In the late 50s and early 60s, localized attempts at literary censorship were being felt with the result that many areas had banned certain books, including one written by Philip Wiley, *A Generation of Vipers*. Annoyed that otherwise erudite libraries in New York, Miami, and other large American cities did not carry it, Claire made it a habit to ask at libraries wherever she and her husband stopped. It became a point of principle. In the small Medford library she was astounded when the librarian told her that not only did they have *two* copies of the book, but that they were both currently out on loan.

"This is where we settle down," said Claire to her husband.

And they did. Claire recently completed three terms on the boards of both the Rogue Gallery and the Medford Arts Commission. The Medford Arts Commission, one of the very few city government created boards that encourages and supports artists, also institutes Awards of Excellence "for individuals and members of the business community who work to encourage cultural development and promote artistic principles." In 1979, Claire Rider took over chairmanship of the Commission's annual Medford Arts Festival, which has been held each summer since 1978. Works entered for display have always been juried by professional artists to ensure high quality, and the non-profit promotion of artists has resulted in a local extravaganza so popular that it has consistently been given the highest rating by the *Crafts Fair Guide*, published in California, which lists more than 100 arts



Joseph and Janet Shone House, "Waverly Cottage" - 1896, corner of Fourth and Grape Streets

festivals in the three West Coast states. This year's eighth annual Medford Arts Festival will feature 64 different artists offering examples of pottery, calligraphy, portraits, jewelry, photography, jig saw puzzle making, pen, ink and water colors, wood-carving, oil painting, herbalists, stained glass work, lithography, tole painting, marquetry, enamels, leather, knitwear, candle making, weavers, hand-made clothes, and basketry. Gourmet food will be offered, as well as two days of continuous entertainment.

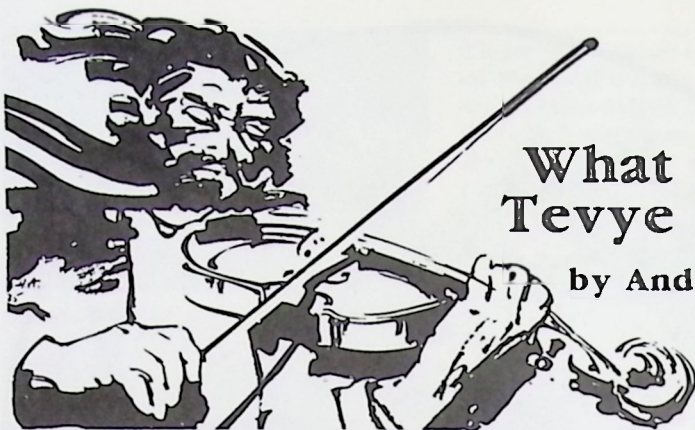
"The Medford Arts Festival provides the third leg of the Rogue Valley cultural stool," says Claire Rider, "with Jacksonville's Britt Festival providing one and Ashland's Shakespeare Festival providing the second."

Acknowledging the diversity of Medford's population, Diane Youngs of

the Medford Centennial Commission, in relating the wide variety of events this summer to celebrate Medford's 100th birthday, said, "We have something for everyone from beard growing contests to lavish concerts in the park every Wednesday. Medford is coming into its own."

In truth, Medford came into its own a long time ago. However, not everything has progressed exponentially. For instance, in the 1890s the new city of Medford was entertaining the prospect of building a bicycle path between Ashland and Medford. Today, the plan is still viable. Some things just take a little longer.

Sberry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.



What Makes Tevye Work?

by Andree Flageolle

"Naturally, the harder life is, the more you must hope. The poorer you are the more cheerful you must be," the fictional character Reb Tevye says in the short story, "The Bubble Bursts." Tevye, a poor Russian Jew seems larger than life as he combats poverty, oppression and bad luck with good humor, stoicism and a strong belief in Jewish tradition.

Reb Tevye was created in stories by Shalom Rubinowitz under the pseudonym Sholom Aleichem, a name which combines a traditional Yiddish greeting—Sholom, meaning "Hello" or "Goodbye"—with a popular Yiddish toast—Aleichem, meaning "To Life!" Since 1964 when Rubinowitz's stories were adapted into a musical by Joseph Stein and presented at the Imperial Theatre in New York by Harold Prince, Tevye has become popular as the principle character in the play, "Fiddler on the Roof." Zero Mostel played Tevye in the first production. Since then the full-bearded, resonant voiced, barrel-shaped figure of Tevye has been played by many.

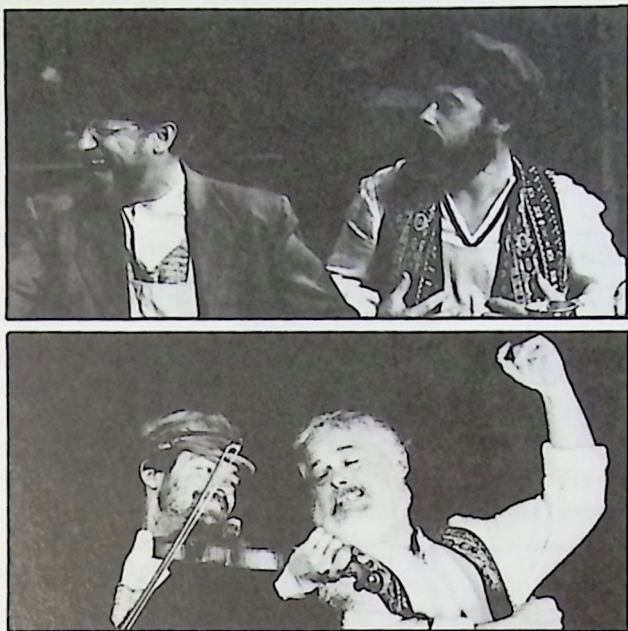
This year several actors, including two men from Portland who have played the role and a notable San Francisco opera singer, tried out for the part in the Eugene Festival of Music Theater's production now in performance at the Hult Center for the Performing Arts in Eugene. The role went to Arnie Laferty, a former music teacher from Eugene, who has played Tevye in three previous productions during the last fifteen years, and directed Junior High school students in one production of

"Fiddler." No favoritism—or *traditton*—in this choice; Laferty comes well prepared to play the part.

"Tevye wants to follow tradition," Arnie says as he talks about the role. "But most of Tevye's actions are simply reactions to what others do to him." In other words, Tevye is a complex character whose very human struggles include the conflict between loyalty to tradition and loyalty to inner emotions. This may be one of the reasons that Ed Ragozzino, director of this production, says, "Arnie loves the role of Tevye."

Ed Ragozzino and Arnie Laferty have worked together on at least three previous productions of "Fiddler." This fruitful partnership began in 1971 when Arnie, then a music and voice teacher at Roosevelt Junior High School in Eugene, tried out for the role of Tevye in a production by the Lane County Auditorium Association. Although Arnie holds a Masters Degree in music from the University of Oregon, he has less formal training in acting. "He's learned acting by doing it," Ed Ragozzino says. "During his first show he was timid and insecure on stage. He has really grown as an actor since then."

Arnie first appeared in "How to Succeed in Business Without Really Trying" in the summer of 1968. Since then he's played in such diverse parts as Cervantes in "Man of La Mancha" and Schultz in "Cabaret." However, Tevye is the role he identifies most with, and the role most readily identified with him. "When my friends see



Arnie Laferty as Tevye in different productions of "Fiddler on the Roof"

the billboards for "Fiddler," they probably say to themselves, 'Oh, Laferty's doing Tevye again,' " he laughs.

Familiarity with the role has not made Arnie complacent about his portrayal. He believes he brings something new to the character each time he plays it. "This time I've tried to show Tevye's lighter, less serious, side." One of the ways Arnie does this is by giving Tevye a bellicose, infectious laugh.

Arnie's personal maturity adds further dimension to the role, as Ed Ragazzino implies when he says, "Arnie now approaches Tevye with a greater depth of understanding as a result of simply having lived longer himself. He brings something to the character that goes beyond simple performance skills."

During a June rehearsal of "Fiddler on the Roof," in the Hult Center's Studio I—a large rectangular room empty of all but the minimum of props—fifty or sixty dancers

and actors circled around Tevye. They raised their arms and sang, "Tradition. Tradition."

And in keeping with the "tradition" of magic that always occurs during a good performance, the four walls melted away and this small audience of one was transported to the tiny Russian village of Anetevka where, as Tevye says, "You might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy."

The fact that Arnie Laferty, Ed Ragazzino and the rest of the cast from the "Fiddler on the Roof" can make this illusion seem easy to create testifies to the commitment they bring to their work. The results of their efforts can be seen at the Hult Center through August 13.

Andree Flageolle of Klamath Falls commutes to Southern Oregon State College where she is a senior.

PROGRAMS & SPECIALS AT A GLANCE

The Bioregional Report addresses environmental, economic and resource issues of southern Oregon and northern California in a program produced by the Siskiyou Regional Education Project. The program airs Sundays and Mondays at 8:30 am and during the KSOR News at Noon on Wednesdays.

The National Radio Theatre Sampler presents adaptations of stories ideal for family listening, including Milne's *The Ugly Duckling* and *The Stolen White Elephant* by Mark Twain, in a series of radio dramas on Mondays at 9:30 pm beginning August 19.

Orchestre Symphonique de Montreal makes its debut to United States audiences in a 13-week series of concerts conducted by Charles Dutoit broadcast Fridays at 2 pm.

NPR World of Opera presents performances by the Dallas Opera, the Opera Theatre of St. Louis,

The Bavarian State Opera, Saturdays at 11

A Tribute to Georg Opera brings together vocalists and conductor American bass-baritone with which he was associated airs at 11 am on Saturdays

Fresh Air features award Gross in a series of controversial politics, literature and 4:30 pm.

The Milwaukee Symphony directed by Lukas Foss America's greatest virtuoso *Yorker*, continues its 11 Noon.

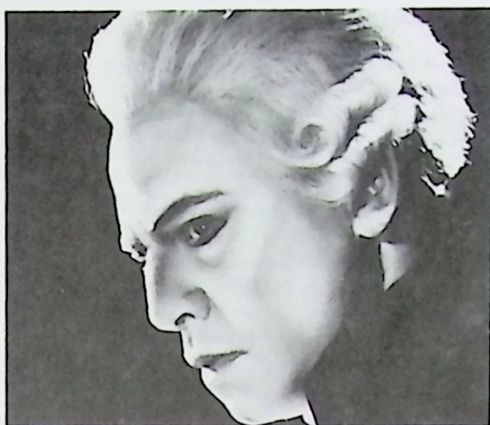
Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music Mountain	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Milwaukee Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 About
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 Music From Interlochen	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
4:00 McGraw-Hill Young Artists Showcase	2:00 Cincinnati Symphony	2:00 Cleveland Orchestra	2:00 Tonight's Carnegie
5:00 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 A Night of
6:00 TalkTalk	4:30 Northwest Week	4:30 Fresh Air	4:00 Students
8:00 The Folk Show	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
10:00 Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
11:00 Possible Musics	9:00 Bloomsday IV	9:00 Canticle for Liebowitz	9:00 Vintage
	9:30 A Private Space NRT Sampler (Begins 8/19)	9:30 Moon Over Morocco	9:30 Lord of the Winds
	10:00 Post Meridian (Jazz)	10:00 Post Meridian (Jazz)	10:00 Jazz
			11:00 Post Meridian (Jazz)

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London on NPR World of
roster of distinguished
to salute the late, legendary
with excerpts from operas
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rd-winning interviewer Terry
versations with figures in
ne arts on Tuesdays at

phony Orchestra,
nd dubbed "one of
so orchestras "by *The New*
-week series on Sundays at



The legendary bass-baritone George London, shown here as Scarpia in "Tosca", is memorialized in a special "Tribute to George London", 11 a.m. Aug. 10.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
8:00 Women	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
9:00 Concert	10:00 First Concert	10:00 First Concert	11:00 NPR World of Opera
10:00 News	12:00 KSOR News	12:00 KSOR News	3:00 St. Louis Symphony
11:00 at	2:00 Music From Europe	2:00 Orchestre Symphonique de Montreal	5:00 All Things Considered
12:00 Music Hall	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	6:00 Pickings
1:00 to You	5:00 All Things Considered	5:00 All Things Considered	6:30 Flea Market
2:00 Fierkel	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:30 A Mixed Bag
3:00 News	7:30 Ashland City Band	8:00 New York Philharmonic	10:30 The Blues
4:00 at	9:00 Chautauqua!	10:00 American Jazz Radio Festival	
5:00 Music Hall	9:30 New Letters On The Air	12:00 Post Meridian (Jazz)	
6:00 Radio	10:00 Jazz Album Preview		
7:00 after	10:45 Post Meridian (Jazz)		
8:00 y'			
9:00 Summit			
10:00 Meridian			

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes:

8:30 am The Bioregional Report

A report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

9:30 am Futuro Forward

Arts Commentaries for the '80s.

10:00 am Music Mountain

Music Mountain, the oldest continuing chamber music festival in North America, returns to Falls Village, Connecticut for its 56th season.

Production funded by Scientific American.

Aug 4 The Manhattan String Quartet is joined by oboist Bert Lucarelli for performances of Fiola's Quartet for Oboe and Strings, Britten's Phantasy Quartet, Op. 2; Mozart's Oboe Quartet, K. 370; and the String Quartet No. 3 in A by Schumann.

Aug 11 The Manhattan String Quartet and the New York Woodwind Quintet join forces for a performance of *The Art of Fugue*, by Bach (transcribed by Samuel Baron).

Aug 18 The Via Nova Quartet performs the String Quartet Op. 3, No. 2, by Pleyel; Ravel's Quartet in F; and the String Quartet No. 14 in D-Minor (*Death and the Maiden*) by Schubert.

Aug 25 The Via Nova Quartet performs Schubert's Quartet in A-Minor, D. 804 (*Rosamunde*); *Ainsi la Nuit*, by Dutilleux; and Beethoven's Quartet in A-minor, Op. 132, No. 15.

12:00 n Milwaukee Symphony

The seventh season of broadcast concerts by the Milwaukee Symphony Orchestra can be heard during the summer months. Produced by WFMT, Chicago.

Aug 4 Zdenek Macal conducts Beethoven's Coriolan Overture, Op. 62 and Beethoven's Piano Concerto No. 4 in G, with soloist Claudio Arrau. Margaret Hawkins conducts Bruckner's Mass No. 2 in E Minor.

Aug 11 Lukas Foss conducts *Bewegung*, by Berio; the Symphony No. 3 in F, Op. 90 by Brahms; Paganini's Violin Concerto No. 1 in D, Op. 6, with soloist Victoria Mullova; and *Les Preludes*, Symphonic Poem No. 3, by Liszt.

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Aug 18 The Milwaukee Symphony is joined by the Wisconsin Conservatory Symphony Chorus, and soloists soprano Marjorie Fowler, soprano Joyce Carter, mezzo-soprano Cynthia Anderson, tenor Kurt R. Hanson, and bass David Berger, in a performance of Bach's Mass in B Minor, S. 232. Lukas Foss conducts.

Aug 25 Paul Polivnick conducts *Angels*, by Carl Ruggles; Berg's Violin Concerto, with soloist Gidon Kremer, and Mahler's Symphony No. 5 in C-sharp Minor.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Music from Interlochen

A summer series of concerts from the Interlochen Center for the Arts in Michigan.

Aug 4 The Interlochen Arts Academy Orchestra performs Tchaikovsky's *Nutcracker* Suite, and Respighi's *Pines of Rome*.

Aug 11 Pianist Charles Asche performs two works by Beethoven: The Andante in F, and Piano Sonata No. 23 in F Minor (*Appassionata*); a Barcarolle, by Chopin, and Ginastera's Sonata para piano.

Aug 18 A. Clyde Roller conducts the World Youth Symphony Orchestra in works by Bartok, Saint-Saens, and Respighi.

Aug 25 The Manhattan String Quartet performs two works by Shostakovich: Quartet No. 3 in F, Op. 73, and Quartet No. 6, Op. 101.

4:00 pm McGraw-Hill Young Artists Showcase

This series from National Public Radio introduces some of the nation's rising stars in classical music.

Aug 4 This program features works from a number of composers, including Beethoven, Tchaikovsky, Rachmaninoff, Bruch, Telemann, and Hindemith.

Aug 11 Members of the Manhattan School of Music perform works by Brahms, Rachmaninoff, and Lalo.

Aug 18 Pianist Jeffrey Jamner performs music by Beethoven, Chopin and Ginastera. Violinist Sharman Plesner and pianist Tim Hester perform music by Saint-Saens, Ravel, and Mozart.

Aug 25 This program features music by Saint-Saens, Persichetti, Bozza, Tull, Hindemith, and Devienne.

5:00 pm All Things Considered

The weekend edition of National Public

Radio's award-winning nightly news magazine.

6:00 pm **TalkTalk**

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Talk Talk* callers and Galvin discuss such (fictional) topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. The number to call is: 1-800-543-1075. *National funding: Cincinnati Microwave.*

8:00 pm **The Folk Show**

Your host is Brian Freeman.

10:00 pm **Music from the Hearts of Space**

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm **Possible Musics**

Host David Harrer previews a new recording each week, emphasizing New Age music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am **Sign-Off**



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MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Your host Jan Weller brings you classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

8:30 am The Bioregional Report

A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's Ante Meridian, and at other times during the week.

9:45 am European Profiles

Local funds by A-L Welding Products, Inc.

10:00 am-2:00 pm First Concert

Aug 5 FRANCK: Psyche

Aug 12 C.P.E. BACH: Trio in B-flat, W. 161

Aug 19 KODALY: Hary Janos

Aug 26 MESSIAEN: Et Exspecto Resurrectionem Mortuorum

12:00 n KSOR News

Funded by Jerry Barnes of Shearson Lehman, Downtown Ashland.

Cincinnati Symphony Orchestra

Michael Gielen, Music Director

2:00 pm Cincinnati Symphony Orchestra

Maestro Michael Gielen and distinguished guest conductors lead the Cincinnati Symphony Orchestra in a series of broadcast concerts from the critically-acclaimed ensemble's 1984-85 season.

Aug 5 Michael Gielen conducts Dvorak's Violin Concerto in A Minor, Op. 53, and Mahler's Symphony No. 5 in C-sharp Minor.

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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Aug 12 Michael Gielen conducts Corelli's Concerto Grosso in G Minor, *Rituel*, by Boulez; and Beethoven's Triple Concerto, Op. 56, with the Beaux Arts Trio.

Aug 19 Sergiu Commissiona conducts the Stokowski arrangement of Bach's Toccata and Fugue in D Minor, S. 565; Beethoven's Second Piano Concerto with soloist Andre Watts; and Schoenberg's arrangement of Brahms' String Quartet in G Minor.

Aug 26 Michael Gielen conducts Bach's Orchestra Suite No. 4; Mozart's Piano Concerto No. 25 with soloist Stephen Bishop-Kovacevich; and Stravinsky's *Le Sacre du Printemps*.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local broadcast funded by Medford Steel and Medford Bloupipe, divisions of CSC, Inc..

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Asbland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Aug 5 THOMPSON: The River

Aug 12 HANDEL: Concerto No. 9 in B-Flat

Aug 19 GLAZUNOV: Piano Sonata No. 2, Op. 75

Aug 26 PAGANINI: Violin Concerto No. 3 in E

9:00 pm Bloomsday IV

NPR presents an eight-part series from the fourth annual Bloomsday Celebration in New York, including dramatic readings of James Joyce's *Ulysses*, *Finnegan's Wake*, *Dubliners*, and *Portrait of the Artist*, plus music of the time and other surprises. Participants include Tammy Grimes, Ray Goulding (of Bob and Ray), and Fritz Weaver.



Roger Watts

Panelists of Northwest Week in Review

9:30 pm A Private Space: The Personal Diaries of Women

Dramatic performances by today's leading actresses, exploring the thoughts and dreams of some of history's most notable women.

Aug 5 Pioneers Dana Ivey and Katharine Bruce portray Rebecca Ketcham and Narcissa Whitman, two heroic women of the 19th century who blazed new trails during the Western Movement.

Aug 12 Nineteenth Century Women

Sophia Tolstoy and Cosima Wagner, wives of two famous men, are remembered, as well as women's rights activist Elizabeth Cady Stanton.

This concludes the series.

9:30 pm National Radio Theatre Sampler Beginning August 19

Radio dramas by the National Radio Theatre of Chicago offer entertaining adaptations of stories ideal for family listening.

Aug 19 The Ugly Duckling by A.A. Milne True love wins out despite appearances and parental expectations in this charming fairy tale for adults.

Aug 26 The Stolen White Elephant by Mark Twain A benighted police force and its avaricious chief try to recover a missing circus animal in an extended celebration of chicanery.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

TUESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:50 am Community Calendar

9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Aug 6 CHERUBINI: String Quartet No. 6 in A Minor

Aug 13 SIBELIUS: Four Legends from the *Kalevala*

Aug 20 GOTTSCHALK: Night in the Tropics

Aug 27 HUMMEL: Trumpet Concerto in E-flat

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Ashland.

2:00 pm Cleveland Orchestra

Aug 6 Christoph von Dohnanyi conducts Haydn's Symphony No. 64 in A; and the Symphony No. 3 in E-flat, Op. 55 (*Eroica*), by Beethoven.

Aug 13 Jahja Ling conducts Rossini's Overture to *La Italiana en Algeri*; Spohr's Clarinet Concerto No. 3 in F; and Dvorak's Symphony No. 8 in G, Op. 88.

Aug 20 Christoph von Dohnanyi conducts Lalo's *Symphonie espagnole* in D, Op. 21, with violinist Daniel Majeske; and Schumann's Symphony No. 2 in C, Op. 61.

Aug 27 Vladimir Ashkenazy conducts and performs as soloist on a program which includes *Finlandia*, by Sibelius; Mozart's Piano Concerto No. 9 in E-flat, K. 271; and the Symphony No. 5 in E-flat, Op. 82. by Sibelius.

4:00 pm Horizons

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

Aug 6 *African Women Refugees* Village women from the refugee camps in Eritrea and Tigraya discuss difficulties they have encountered.

Aug 13 *The Gormans: Portrait of the Artist* Internationally-known artist R.C. Gorman and his father Carl Gorman discuss their American Indian heritage and its influence on their work.

Aug 20 *City Streets: The Asylum of the '80's* Health officials describe efforts to resolve the problem of insufficient housing for mentally-ill patients.

Aug 27 *The Grand Generation* Elderly craft people and entertainers discuss the importance of keeping their traditions and skills alive in younger generations.

4:30 pm Fresh Air

This new series from NPR features award-winning interviewer Terry Gross in a series of conversations with figures in politics, literature and the arts.

Aug 6 Mary Gordon, author of *Final Payments*, discusses the influence of her Catholic childhood, and reads excerpts from her latest novel, *Men and Angels*.

Aug 13 Cynthia Lennon remembers her first husband, John Lennon, and her years as a "Beatle wife."

Aug 20 Bruce Jay Firdman (*Splash*), novelist/screenwriter, compares writing books and screenplays, and discusses the movie adaptation of his book, *The Lonely Guy*.

Aug 27 Spalding Gray, actor, recounts his experiences in the movie *The Killing Fields*, and performs excerpts from his monologue *Swimming to Cambodia*.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford

6:30 pm Siskiyou Music Hall

Aug 6 MOZART: Serenade No. 7 in D, K. 250 (*Haffner*)

Aug 13 DVORAK: Piano Quintet in A, Op. 61

Aug 20 VAUGHAN WILLIAMS: Symphony No. 9 in E Minor

Aug 27 BACH: Cantata, BWV 80: *Ein feste Burg*

9:30 pm A Canticle for Leibowitz.

A 15-part series based on the classic science fiction novel by Walter Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth.

Aug 6 Finally permitted to take his sacred vows, Brother Francis begins the task of copying a centuries-old blueprint created by Leibowitz.

Aug 13 Brother Francis encounters dangerous scavengers from the Valley of the Misborn.

Aug 20 An eager scholar, Thon Taddeo, ushers in a new age of learning and becomes an unwitting pawn in the struggle over the

uses of knowledge.

Aug 27 Brother Kornhoer, a budding scientist, reinvents the electric light--sending shockwaves through the monastic order of Liebowitz.

9:30 pm Moon Over Morocco.

Listeners can follow further adventures of hero Jack Flanders in this series from ZBS Media.

Aug 6 Tho Gate of Peacocks Jack Flanders meets a mysterious storyteller who propels him into a puzzling but somehow familiar world.

Aug 13 Tho Hotel El Magreb Jack

Flanders enters the invisible world for the second time and is mistaken for the son of El Kabah the liberator.

Aug 20 Mojo Tickles The Ivories Still believed to be El Kabah the Liberator, Jack Flanders must battle El Hassan the Opressor.

Aug 27 The Invisible World Jack Flanders is trapped in a blinding sandstorm, while the bewitched Sunny Skies begins a mysterious search for the Golden Eye.

10:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



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WEDNESDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am About Women

Your host is Esther Nitzberg

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Aug 7 BRUCH: Violin Concerto No. 2 in D Minor, Op. 44

Aug 14 DVORAK: Serenade for Wind Instruments

Aug 21 BEETHOVEN: Symphony No. 8 in F, Op. 93

Aug 28 RODRIGO: Fantasia para un gentilhombre

12:00 n KSOR News

Includes the Bioregional Report, a series of reports on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

Local funds by Jerry Barnes, Shearson Lehman, Downtown Ashland.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

Aug 7 Duo pianists Kotia and Marielle Labèque perform Stravinsky's Concerto for Two Solo Pianos, and Five Pieces from Mother Goose, by Ravel.

Aug 14 Jeffrey Tate conducts the English Chamber Orchestra with soprano Benita Volente, violinists Isaac Stern and Salvatore Accardo, and oboist Han de Vries in works by Vivaldi, Cimarosa, Rachmaninoff and Mozart.

Aug 21 Violinist Gidon Kremer and pianist Oleg Maisenberg perform Rachberg's Caprice Variations for Solo Violin, and The Sonata in E-flat, Op. 18 by Strauss.

Aug 28 The Vienna Octet performs Wolf's *Italian Serenade* and the Quintet in B for Clarinet and Strings by Brahms.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Aug 7 Roland Nadeau examines polyphony, the combination of two or more melodic lines creating interesting musical textures.

Aug 14 Beethoven's famed *Archduke* trio is the focus of this ongoing survey of the world's finest chamber music.

Aug 21 Roland Nadeau looks at aspects of Mozart's keyboard sonatas, including their variety and the precedent they set for Beethoven's sonatas.

Aug 28 Roland Nadeau continues his three-part survey of Mozart's keyboard sonatas.

4:00 Studs Torkel

Acquisition funded by Casa del Sol, Ashland.

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Aug 7 Studs interviews Stanley Kaufman, drama critic for *The Saturday Review* and film critic *The New Republic*.

Aug 14 An interview with Ana Carrigan, author of *Salvador Witness: The Life and Calling of Jean Donovan*.

Aug 21 An interview with Dr. Benjamin Spock and Dr. Michael Rothenberg on the 40th anniversary revision of *Baby and Child Care*.

Aug 28 Joe Klein, author of *Payback* (the story of a group of Vietnam vets). Mr. Klein is joined by one of the vets and the widow of another member of the group.

5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland, Medford.

6:30 pm Siskiyou Music Hall

Funded by John G. Apostol, M.D.P.C., Medford.

Aug 7 CHAUSSON: Symphony in B-flat

Aug 14 KHACHATURIAN: Concerto for Flute and Orchestra

Aug 21 HAYDN: Symphony No. 99 in F

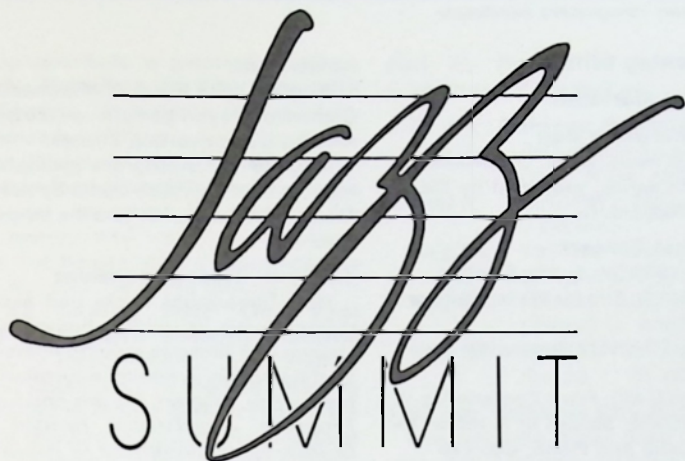
Aug 28 ORFF: Carmina Burana

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month features the suspenseful conclusion of *Strong Poison*, and begins the eight-part adaptation of *Five Red Herrings*, the Sayers classic which finds Lord Peter in Scotland, where an artists' colony is the backdrop for deadly mischief.



Jazz SUMMIT

Aug 7 Turkish Delight (Strong Poison, part 6) Discovering that his prime suspect is addicted to the gooey candy called Turkish Delight, Lord Peter sets a bittersweet trap designed to reveal the murderer's identity.

Aug 14 The Body in the Burn (Five Red Herrings, part I) The sudden death of a resident brute in an artists' community appears to be accidental, but Lord Peter suspects foul play.

Aug 21 Disappearances Lord Peter discovers that six artists have strong motives for murder--and the elimination process begins.

Aug 28 Bicycles One of the village children bears witness to a violent quarrel, adding a new twist to Lord Peter's theories.

10:00 pm Jazz Summit

Legendary singer Joe Williams hosts this

series of 1984 highlights from the Monterey Jazz Festival.

Aug 7 This program features Johnny Otis and his Rhythm and Blues Review.

Aug 14 Two outstanding ensembles are featured: Transit West, with saxophonist Sam Most, drummer Nick Ceroli, bassist George Duvivier and guitarist Mundell Lowe; and Maiden Voyage, 17 outstanding women led by saxophonist Ann Paterson.

Aug 21 Tito Puente is featured, along with singer Daine Reeves (Don't forget to see Tito Puente at the Britt Jazz Festival!).

Aug 28 Billy Eckstine! Enough said.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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THURSDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host Marjorie McCormick.

10:00 am First Concert

Aug 1 SVIRIDOV: Spring Cantata

Aug 8 RAVEL: Trio for Violin, Cello and Piano

Aug 15 BEETHOVEN: Sonata No. 3 in A, Op. 69

Aug 22 MOZART: Piano Concerto No. 21

Aug 29 REGER: Sonata in A minor for Cello and Piano, Op. 116

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman, Doughton Ashland.

2:00 pm Music from Europe

A series of performances by great European orchestras. *Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.*

Aug 1 Solo performances by cellist Heinrich Schiff and pianist Christian Zacharias, and the final concert of the First International Kiril Kondrashin Conducting Competition highlight this program.

Aug 8 Featured ensembles include the Hilversum Radio Philharmonic under Hiroyuki Odano; the Berlin Radio Symphony Orchestra, conducted by Gerd Albrecht; and the Czech Philharmonic, led by Alexander Gibson.

Aug 15 Works by Britten, Beethoven, Sibelius and Schumann are performed by orchestras in West Germany, Hungary and the

Netherlands.

Aug 22 The Czech Philharmonic and the Orchestra of Lyon perform works by Handel, Mozart, Dvorak and Strauss.

Aug 29 This program spotlights performances by the Finnish Radio Symphony, The Moscow Philharmonic, and the Emerson String Quartet.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland.*

Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Aug 1 The World According to Gordon, with Gordon Sherman Through years of fly fishing, Gordon Sherman has developed the uncanny knack of seeing the roots of problems. While the rest of us apply band-aids to gaping social wounds, Gordon has developed ways of healing with surgical precision. He is the founder of Midas Muffler, and was the first corporate sponsor of Ralph Nader.

Aug 8 Being Who You Are, with Richard Moss The door to wholeness is opened when we are able to release our self-centeredness and live from the heart, according to Moss. He speaks of finding a place of stillness internally and how being with



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nature can contribute to greater aliveness.

Aug 15 Transforming Your Life, with Shakti Gawain The capacity to alter everyday existence is within you, according to Gawain, who believes we're now living in a time of major transformation. Shakti speaks of the self-surrender necessary to catalyze this creative energy and how its power can transform our bodies, our relationships, the work we do, and the world around us.

Aug 22 Soeing With One Eye: Western Zen, with Douglas Harding Raised as a fundamentalist with a strict, puritanical upbringing in England, Harding was propelled to seek a different and more personally relevant solution to the questions "What is life about?" and "Why am I here?" Now in his mid-seventies, he speaks with the wisdom of age, and the energy of youth. One can almost hear the twinkle in his eye.

Aug 29 The Ultimate Opiato: Television Addiction, with Mario Winn Americans now watch more than 7 hours of television daily, and yet there is nearly universal agreement that the program fare is mediocre or worse. There has been much gnashing of teeth about ways to improve TV programming, but Winn maintains that the mere act of TV watching—a basically passive experience—is detrimental and capable of producing addictive effects similar to alcohol or narcotics. Additionally, TV has destabilized the family structure, contributed to a significant decline in children's academic skills and has retarded the emotional and psychological growth of children as well, says Winn.

5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland;

Earl G. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Aug 1 IVES: Piano Sonata No. 2 *Concord, Mass. 1840-60*

Aug 8 RUIZ-PIPO: Tablas para Guitarra y Orcestra

Aug 15 BRITTEN: Variations on a Theme of Frank Bridge

Aug 22 MAHLER: Symphony No. 1 in D (*Titan*)

Aug 29 WEBER: Seven Variations, Op. 33

7:30 pm Ashland City Band

Live from the Butler Band Shell in Lithia park, Raoul Maddox leads the band in pops, classics, and traditional marches. Dennis Sherwood is your host. The final broadcast of the season is August 15.

9:00 pm Chautauqual

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by *New Letters Magazine*, the program hosts talk with poets, artists, and writers, with readings of their works.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off



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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Aug 2 BEETHOVEN: Piano Concerto No. 2 in B-flat

Aug 9 STRAUSS: Don Quixote, Op. 35

Aug 16 MOZART: String Quartet in C, K. 465 (*Dissonant*)

Aug 23 PURCELL: Ode on St. Cecilia's Day (1692)

Aug 30 CHOPIN: Piano Concerto No. 1 in E Minor

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman, Doughton Ashland.

2:00 pm Orchestre Symphonique de Montreal

KSOR presents a series of broadcast concerts featuring this world-renowned orchestra, conducted by Charles Dutoit. Produced by WFMT, Chicago.

Aug 2 Charles Dutoit conducts *Tryptyque*, by Mercure; The Piano Concerto No. 24 in C Minor, K. 491 by Mozart, with soloist Alicia de Larrocha, and the *Symphonte fantastique*, by Berlioz.

Aug 9 Charles Dutoit conducts Six Pieces for Orchestra, Op. 6, by Webern; the adagio from Mahler's Symphony No. 10; and The Violin Concerto in D, Op. 77, by Brahms, with soloist Pinchas Zukerman.

Aug 16 Zubin Mehta is guest conductor for performances of *Voices of Children*, by Crumb; and the Symphony No. 7 in E by Bruckner.

Aug 23 Charles Dutoit is joined by the OSM Chorus and soloists soprano Benita Valente, mezzo-soprano Gabrielle Lavigne, tenor Vinson Cole, and bass-baritone John Shirley-Quirk in a performance of Beethoven's Missa Solemnis, Op. 123. Also, the world premiere of Canadian composer Claremont Pepin's Implosion Symphonie No. 5.

Aug 30 Charles Dutoit conducts *Trois Preludes* by Mathieu; the Piano Concerto No. 3 in C, Op. 26 by Prokofiev, with soloist Martha Argerich; and the Symphony No. 2 in D, Op. 73 by Brahms.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of

hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

Aug 2 Richard Rodney Bennett, British composer/pianist, shows why he's also at home at the jazz piano, singing "I'm Just a Lucky So and So," and then joins McPartland for duets in "Paper Moon" and "Close Your Eyes."

Aug 9 George Worn, jazz impresario, demonstrates his swinging mainstream piano style in "Body and Soul" and "Come Sunday," joining McPartland for duets on "Lush Life, and "Rosetta."

Aug 16 Claro Flisher, arranger/pianist, displays his Latin rhythm approach to music.

Aug 23 Roger Williams, known throughout the world as "Mr. Piano," reveals his special jazz technique in solos of "On a Clear Day" and his own hit "Autumn Leaves."

Aug 30 Joanna Grauer, pianist, displays her skills as she solos in "Falling in Love Again," and her own "Lonely Giraffe."

5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Aug 2 FAURE: Five Songs

Aug 9 SCHUMANN: Piano Sonata No. 1 in F-sharp Minor, Op. 11

Aug 16 STRAVINSKY: The Firebird

Aug 23 BRUCKNER: Symphony No. 4 in E-flat (*Romantic*)

Aug 30 TELEMANN: Overture in C

8:00 pm New York Philharmonic

Aug 2 Zubin Mehta conducts the Symphony No. 6 in C, Op. 14 by Schubert; the Berg Violin Concerto, with soloist Christian Altenberger; and Three Fragments for Voice and Orchestra from the opera *Wozzeck*, by Berg, with soprano Carole Farley as soloist.

Aug 9 Zubin Mehta conducts Three German Dances, K. 605, by Mozart; Beethoven's Piano concerto No. 3 in C Minor, Op. 37, with soloist Jeffrey Kahane; Schuller's *Concerto Quaternio*; and excerpts from Wagner's *Götterdämmerung*.



Pianist Chick Corea performs on Jazz Alive! in concert with his mentor, Herbie Hancock.

Aug 16 Myung-Whun Chung is guest conductor in the New York premiere of *Cross Sections and Color Fields*, by Earle Brown; Tchaikovsky's Violin Concerto in D, Op. 35, with soloist Elmar Oliveira; and Prokofiev's Symphony No. 6 in E-flat minor, Op. 111.

Aug 23 Zubin Mehta conducts Dvorak's Carnival Overture, Op. 92; The Violin Concerto No. 1 in F-sharp Minor, Op. 14 by Wieniawski, with soloist Sidney Harth; and Beethoven's Symphony No. 3 (*Eroica*).

Aug 30 Zubin Mehta is joined by cellist Lorne Monroe in a performance of the Schumann Cello Concerto in A minor, Op. 129. Also included are Bartok's *Miraculous Mandarin* Suite, and *Ein Heldenleben*, Op. 40, by Strauss.

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

Aug 2 The Cal Collins Trio performs at Harrisburg, Pennsylvania's Lucky Seven Tavern.

Aug 9 Highlights include performances by the Hilton Ruiz Trio, with vocalist Cassandra Wilson.

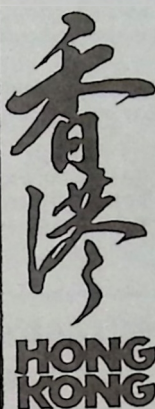
Aug 16 Performers include the Dave Holland Quintet: trumpeter Kenny Wheeler, trombonist Julian Priester, reedman Steve Coleman, and drummer Marvin "Smitty" Smith.

Aug 23 Highlights from California's Queen Mary Jazz Festival include performances by the Herbie Hancock Quintet, the Latin All-Stars (featuring Airtio and Flora Purim), and the Chick Corea Band.

Aug 30 Highlights from the 1985 WBOG Jazz-a-thon include music by the Joe Thomas Sextet.

12:00 m Post Meridian
Jazz to end the week.

2:00 am Sign-Off



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SATURDAY

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7:00 am Ante Meridian

Includes:

8:30 am Diana Coogee commentaries

9:30 am Future Forward: Arts commentaries for the '80s.

10:00 am Jazz Revisited

Host Hazen Schumacher with a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Local broadcast funded by Gregory Lumber Resources, Glendale and Klamath Falls.

Aug 3 They All Play Strayhorn Billy Strayhorn compositions are played by Stan Kenton, Jimmy Dorsey, Johnny Hodges and others.

Aug 10 Last Sessions The last recordings of Jelly Roll Morton, Jimmie Noone, and others.

Aug 17 Rearrangements Examples of new tunes made from old, such as "Jumpy Nerves" becoming "In the Mood."

Aug 24 Mel Powell Selected recordings by the pianist-composer who played with a wide variety of groups.

Aug 31 Busy Mix Selected recordings by Bix Beiderbeck during a busy eight month period in 1928.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am NPR World of Opera

This month, NPR presents performances by the Dallas Opera, the Opera Theatre of St. Louis, The Bavarian State Opera, The Washington Opera, and a special tribute to George London.

Aug 3 Ernani, by Verdi. The Dallas Opera performs. Carlo Bini sings the title role, with Ghena Dimitrova as Elvira, Matteo Manuguerra as Don Carlo, and Paul Plishka as Silva. Nicola Rescigno conducts.

Aug 10 A Tribute To George London

A roster of distinguished vocalists and conductors plays tribute to the late, legendary American bass-baritone in a program of excerpts from operas with which he was associated.

Aug 17 Pique Dame

by Tchaikovsky
The Bavarian State Opera performs this famous Tchaikovsky opera, featuring Vladimir Atlantov as Hermann, Alexander Voroschilo as Count Tomski, and Elena Obraszowa as the Countess.

Aug 24 Joruri

by Minoru Miki
The Opera Theatre of St. Louis presents this unique new opera, featuring Faith Esham, Mallory Walker, and Andrew Wentzel.

Aug 31 Così Fan Tutte

by Mozart
Daniel Barenboim conducts this operatic tale of romance and intrigue performed by the Washington Opera, with David Kuebler as Ferrando, Stephen Dickson as Guglielmo, Julia Varady as Fiordiligi, and Katharine Ciesinski

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3:00 pm St. Louis Symphony Orchestra

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public Radio with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S.

Aug 3 Leonard Slatkin conducts a single work, Richard Strauss' music-drama *Salome*, Op. 54, with sopranos Linda Kelm and Elizabeth Barnabe, mezzo-soprano Rosalind Ellias, and tenors Timothy Jenkins and Ragnar Ulfung.

Aug 10 Leonard Slatkin conducts *The Sorcerer's Apprentice* by Dukas, Schumann's Piano Concerto in A Minor, Op. 54, with soloist Radu Lupu; and Prokofiev's Sixth Symphony.

Aug 17 Gunther Herbig conducts Haydn's Cello Concerto in C, with soloist Yo-Yo Ma; and Bruckner's Symphony No. 5 in B-flat.

Aug 24 Rafael Fruhbeck de Burgos conducts Haydn's Sixth Symphony (*Le Matin*); and Stravinsky's *Petroushka* Suite. Soloist Garrick Ohlsson is featured in Grieg's Piano Concerto in A Minor, and piano works by Debussy.

Aug 31 Thomas Peck conducts Bach's Mass in B Minor, 2. 232, featuring tenor David Britten, bass Kurt Link, and the St. Louis Symphony Chorus.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

6:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

Aug 3 Art Thieme welcomes the Celtic group Famhradh, and traditional folksinger Walter Craft.

Aug 10 Larry Rand hosts performances by famed blues mandolinist Yank Rachell, accompanied by guitarist Peter Roller; British folksinger Steve Turner; and Milwaukee's bluegrass band, The Brew County Rounders.

Aug 17 Art Thieme welcomes guitarist/humorist David Rudolf and singer/songwriter Sally Fingerett.

Aug 24 Larry Rand hosts performances by bluegrass band Stoney Lonesome; oldtime C&W singer Patsy Montana; and famed French musician Pierre Bensusan.

Aug 31 Art Thieme welcomes bluegrass band Last Kansas Exit; singers and guitarists Fred Holstein and Jim Craig; and folksinger Kitty Donahue.

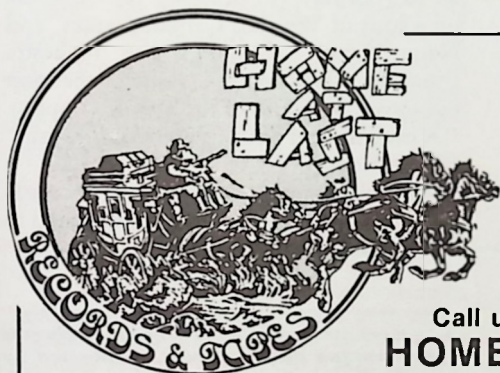
8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off



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Charles Dutoit

his work is found on the Decca-London, Deutsche Grammophon, RCA, Philips and Erato labels. His discs have won several prizes, including the Grand Prix de l'Academie du Disque francais, the Edison Award of Amsterdam, the Prix de l'Union de la presse musicale belge, the Primo della Critica Discografia Italiana and the High Fidelity Critic's Award. In 1980, Mr. Dutoit and the OSM signed an exclusive recording contract with Decca-London. By the end of 1985, seventeen digital recordings will be available in Europe and America. The first of these, the complete ballet *Daphnis et Chloé*, marked a brilliant beginning to the recording of Ravel's orchestral music. This brought international recognition to the OSM, as evidenced by the highly laudatory reviews in record journals, as well as in its record of prestigious honors like the Grand Prix du Disque de l'Academie Charles-Cros, the 15th Montreux Record Award, the Grand Prix du Disque de France and the Canadian Juno Award for best classical recording in Canada.

In February 1984, the prestigious Academie du Disque francais chose one conductor, Charles Dutoit, for an unprecedented three Grands Prix du Disque, for three different recordings in the same year: the Prix Georges-Auric for de Falla's

Three-Cornered Hat; the Prix de la Musique Symphonique francaise for the Saint-Saens *Symphony No. 3* (with organ); and the Prix du Concerto francais for the two Ravel *Piano Concertos* with Pascal Roge. In June 1984, Dutoit again made recording headlines by winning the renowned High Fidelity International Record Critics' Award for the OSM's popular recording of de Falla's *Three-Cornered Hat*. In December 1984, the OSM became the first Canadian classical ensemble to achieve Platinum status for sales in excess of 100,000 units for Canada alone of Ravel's *Bolero*.

Charles Dutoit who had led the OSM on a triumphal tour of Europe last year, repeated his exploit this year, from January 26 to February 16, bringing the orchestra on a tour of Western Canada, Japan, and Hong Kong. "Canada's best orchestra triumphs" (Edmonton). "One of the most passionate programs of the season" (Japan). "A magnificent feast of orchestral music" [Hong Kong].

Charles Dutoit's enthusiasm is easily catching and is magically communicated to all the OSM musicians.

A 13-week series of concerts by the Orchestre Symphonique de Montreuil, conducted by Charles Dutoit, premieres Friday, August 2, at 2 p.m.

The Magic Darkened

The magic darkened
in the Spring
by then
the sphere was faint
a spirit broke
by sense of touch

deranged
by words of assent
when the answer
was, yes,
clearly no

Sit by the sky with me
one last time
oh you love
for all the world
like the fool that
I am
that I am

—Davia M. Elliott, 1985

Errata

Davia M. Elliott is a native Oregonian in her fourth year at Southern Oregon State College. She was awarded a Robert Ruhl Learning Fellowship and received the Art Kreisman Creative Writing Award in 1983. This is her second published poem; the first appeared in her grade school newspaper in 1958.

An error resulted in a line being omitted from this poem when it was first published in the July 1985 issue of the *Guide*. Our sincere apologies to the poet. -Ed.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/AUG 1985/41

WITNESS

It is crowded and warm, so the windows are open. A jackhammer is chattering a block away, causing spectators to lean forward, some cupping their hands over their ears to hear better.

They are further handicapped by the voices of the principals. The assistant district attorney, a young square-faced serious man, has laryngitis and croaks in a hoarse whisper.

The witness speaks in a very low tone. She is Anna Marie. From the back of the courtroom she is glamorous. A dark mantilla-like scarf covers her head, allowing an upswept bundle of tawny blonde hair to escape in front. The scarf is rather large and tied beneath her chin so that it makes her look like an old Mexican lady from the chin down.

A closer look at Anna Marie, who is 25 years old, reveals that she is quite beautiful—except for her mouth. In repose, the lips are drawn tightly against the teeth like an animal in pain.

When she mouths her soft replies to the prosecutor's questions, the mouth becomes human, warm, soft. But as he frames a new and relentless query, the lips pull back into that tight hurt slash.

Her eyes are large, a soft brown, doe-like but hurt. Her face is thin, but not unpleasantly so. On the stand she is docile. When the judge, who leans back in his chair with heavy lips pursed froglike, tells her to speak up, she turns to him and gives him a shamed helpless smile, tries to raise her voice, but after two or three words, lapses into her customary lack of projection. The voice, when it can be heard, is not displeasing, but it simply does not exist more than a few inches away from her mouth.

The DA croaks another question, and there is a flurry at the defense table. One of the row of defense attorneys raises an objection. Anna Marie's big eyes move with dawning hope to the possessor of this voice. He is the man whose wife was murdered by his mother. The mother is now awaiting an appeal from the death sentence.

Anna Marie's hope dies quickly. She sees that his objection is in principle, not in her defense. For she has turned state's evidence, and before she is through, she will be ground up by the defense attorneys just as

STREETVIEW

surely as the prosecutor, whom she expected to be on her side, is now grinding her.

The man whose mother murdered his wife has a new wife now. She is larger than he, as was his mother. The murdered wife was small like himself. He has the quick movement of a rodent, and a shock of black hair combed in a pompadour strangely like the crest of a Greek helmet.

The new wife, also an attorney, is running the family now. He does little that has not been prompted by a quickly furtive conversation between them. And at crucial moments it is she who makes the sudden objection.

Anna Marie is an addict. If the long sleeves of her shabby suit were rolled up, the needle marks near the elbow would show. Supposedly she has been without heroin since her arrest, a month ago. But she has been out on bail.

A burly good-humored black man sits next to the DA's chair. He is an undercover agent with the State Narcotics Bureau. Asked if he believes Anna Marie's complete composure on the stand is possible without a fix, he refuses an answer for publication.

The bespectacled frog on the bench calls a recess, and Anna Marie walks out into the hallway. Curious eyes follow her as she goes to a bench in a far corner and lights a cigarette. Her right stocking, thrust out before her, has a big ladder from ankle to knee.

Her figure is that of a child, thin to emaciation. She walks with a slight awkwardness, as though her hip joints hurt with movement. She sits and drags gratefully on the smoke, maintains an impassive calm as a TV cameraman says something to her, then stoops and shoots upward at her smoke-haloed face.

The spectators, milling about aimlessly in the hallway, obviously seem to avoid her, perhaps ashamed that they feel sorry for her, and not wishing her to realize that they are here to savor the grinding of her slight bones by the opposing attorneys.

Now she grinds out the butt on the floor with her high heel, goes back almost to the courtroom door, then returns to the phone booth she passed. She goes in, fumbles a coin from her purse, lights another cigarette, then closes the sliding door. As she waits for the dial tone, the smoke chokes her. Coughing, she opens the door

WESTWIND

for a moment to let the smoke out. Then she dials, and as she hears the other end begin ringing, closes the door.

She talks to the phone, maintaining the poker face for those prying eyes that would try to read her lips.

Who is Anna Marie calling? At 25, hooked on heroin, charged with smuggling smack into San Quentin Prison, turning against her confederates in the desperate hope that it will make her own lot easier, tired, old despite the tiny young face with the lovely eyes, the straight nose, the soft upsweeping hair—but the tortured mouth.

A man in the prison, the prosecutor's questions bring out, made her think he cared, but gradually it dawned on her that he was using her, and when she accused him, he threatened her with friends outside.

The pushers who hooked her and drained her pocketbook don't care, now that the pocketbook is empty.

The defense attorneys are playing a game and care only for the aid she may give in helping them to win the game. Then she will be tossed aside.

The DA's men have been nice to her, the niceness of a sharp knife protected by a sheath, ready to be drawn and used when needed.

When did someone love you last, Anna Marie? Not with passion, but hold you softly, with tenderness, brush his lips against that blonde hair, your forehead, feel the quiet beat of your heart responding?

Why are your lips as they are? From the real hurt of drug withdrawal, or from the gradual, decaying pain of knowing that you live in a world that has no place for you, that does not care if you live or die? Yet you have not died —nor lived.

She hangs up, opens the door, and in her awkward walk, heads back toward the witness stand.

—Karl Barron

Karl Barron, of Montague, California, has worked for thirty-five years in broadcasting, mostly news. For the past twenty years, he has freelanced as a writer, actor and director. He has authored over three hundred drama reviews in newspapers and magazines in the Bay Area, and is drama reviewer for the *Siskiyou Daily News*. His comedy about Shakespeare, "Play Us That Richard," was produced in 1980 by the Siskiyou Performing Arts Center in Yreka.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon



"To Exist In Either"

- 1 thru 3 **Exhibit: Rob Gischer of Blaine, WA, Oil painting/ collage on paper**
Tues-Fri 10-5:30, Sat 10-4
On The Wall Gallery
217 E. Main St.
(503) 773-1012 Medford
- 1 thru 12 **Exhibit: Mask Show. Mixed media by Jan Sousa, Chris Schneider, Cici Brown, Debbie Fisher, Richard Fox and Jim Robinson**
Lithia Creek Arts
Mon-Sat 10-5:30 pm; Sun 11-4 pm
31 Water Street
(503) 488-1028 Ashland
- 1 thru 16 **Exhibit: Pastels by Myla Keller**
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 Ashland
- 1 thru 17 **Exhibit: Lew Wilson, paintings; Small format member show.** Tue-Sat 12 to 4 pm
Grants Pass Museum of Art located in Riverside Park
(503) 479-3290 Grants Pass
- 1 thru 18 **Britt Classical Festival**
Peter Britt Gardens
(503) 773-6077 Jacksonville
- 1 thru 31 **Marketplace**
Craftspeople, growers, performers, cooks and artisans. Rain or shine
Saturday 10 am-6 pm
Guanajuato Way
(503) 482-0173 Ashland

- 1 thru 31 **Exhibit: Member Show**
Pacific Folk & Fine Arts Gallery
Jackson St. & Hwy 101
11 am-5 pm Wed-Mon
(503) 332-2512 Port Orford
- 1 thru Aug 1 **Exhibit: Geoffrey Lewis, recent oils**
The Galleria at the Mark Antony
212 E. Main St.
(503) 482-1721 Ashland



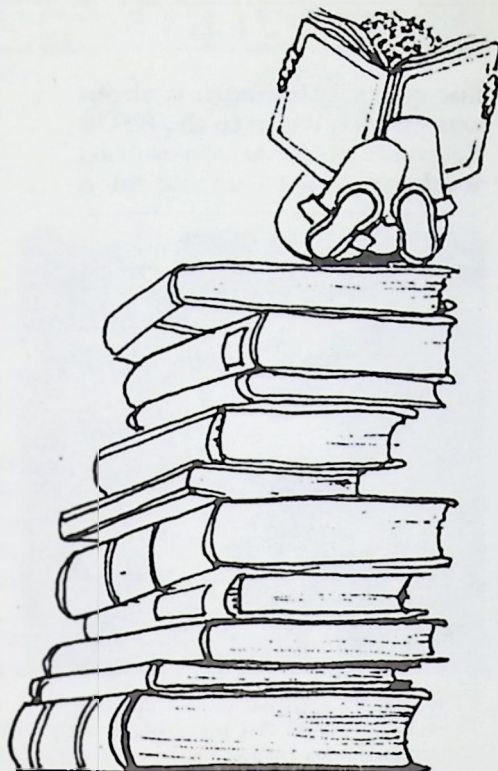
- 1 thru Sept **Elizabethan Stage of the Oregon Shakespearean Festival** presenting *The Merchant of Venice*, *King John*, and *All's Well That Ends Well*.
8:30 pm Tue-Sun. Box Office:
(503) 482-4331 Ashland
- 1 thru Oct **Exhibit: Paintings, Prints, Drawings on Shakespeare theme.** Gallery talks daily 10 am; 1 pm "Shakespeare & the Seven Deadly Sins" and "Legality vs Morality."
10:6 Daily & 7-9 pm Mon; closed Tues.
Shakespeare Art Museum
406 B St (between 3rd & 4th)
(503) 488-0332 Ashland
- 2 **Rogue Opera: Don Giovanni**
8:30 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6400 Ashland
- 2 thru 30 **Exhibit: Catherine L. Neifing, paintings and drawings**
10 am-6 pm daily
Umpqua Valley Art Center
1624 W. Harvard Blvd.
(503) 672-2532 Roseburg
- 2 thru 11 **Plays: Six World Premieres** in repertoire. 8 pm Fri-Sun
New Playwrights Theater, 295 E. Main
(503) 482-9236 Ashland
- 4 **Poetry Reading: Melinda Perlman, Julie Rogers, Donn Brannon, Bruce Klein and Rusty Bush.** Desserts by Anna.
Free admission.
7:30 pm. Mt. Eddy Bagel Shop
(916) 964-2866 Mt. Shasta

- 4 **Rogue Opera: Don Giovanni**
8:30 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6400 **Ashland**
- 5 **July Day** Accepting fiber art work,
10 am-6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland**



Rogue Gallery

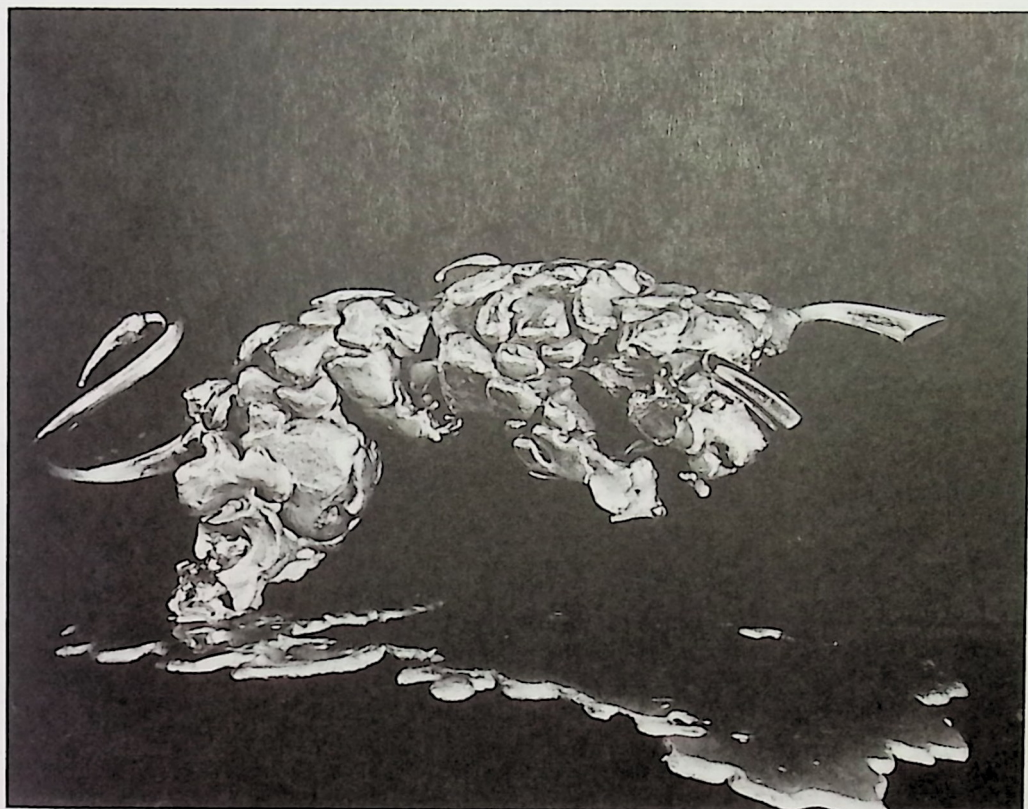
- 5 **thru 31 Exhibit: Invitational Handcrafts Show**
Reception: Aug 5, 6-8 pm
Rogue Gallery, 40 S. Bartlett
10 am-5 pm Mon-Sat
(503) 772-8118 **Medford**
- 6 **thru 31 Exhibit: Barkley V. Barkley, oils of abstract aerial landscapes.**
Reception: Wed, Aug 7, 5-7 pm
Tues-Fri 10-5:30, Sat 10-4
On The Wall Gallery
217 E. Main St.
(503) 773-1012 **Medford**
- 6 **thru 31 Exhibit: Elizabeth Irlie, watercolors; plus Guild artists**
West Coast Professional Artists Guild
800 Chetco Avenue
Mon-Sat 10 am-5 pm
(503) 469-4413 **Brookings**



- 8 **Book Discussion Group**
5:15-6:15 pm, Sponsor: Douglas County Library (group chooses book)
(503) 440-4310 **Roseburg**
- 9 **Movie: Desperately Seeking Susan** Rosanna Arquette and Madonna
8 pm. Harbor Hall
210 West Second Street, Old Town
(503) 347-9712 **Bandon**
- 10 **Bluegrass in Redwood Country Festival** Concerts non-stop noon-9 pm, featuring Golden Gate Bluegrass Quartet; Good Ol Persons; Vern Williams Band; Mudhen Village Band; Wild Oats; and Marysville Cloggers
Del Norte County Fairgrounds
(707) 464-1336 **Crescent City**
- 11 **Meeting: Watercolor Society**
2 pm. Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 12 **Meeting: Umpqua Valley Writer's Assn, 2 pm**
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 13 **thru Sept Felt Show: Wendy Bradley (Salem), boxes, fetishes and wall peices**
10 am-6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland**

- 14 **Recital: Dr. Frances Madachy, piano** (admission free)
8:15 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**
- 14 **thru 18; 22-25 UACT Summer Musical: *The Boy Friend*.**
8 pm Thur-Sat; 2 pm Sun
Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg**
- 16 **Movie: *Purple Rose of Catro***
(Woody Allen) with Mia Farrow
8 pm. Harbor Hall
210 West Second Street, Old Town
(503) 347-9712 **Bandon**
- 16 **thru Sept 6 Exhibit: Fish show, mixed media. Chris Schneider, Judy Howard, Cici Brown, Jim Robinson, Jill Weiss, Annabelle Stein.**
Reception: Fri, Aug 16, 6-8 pm
Lithia Creek Arts
Mon-Sat 10-5:30 pm; Sun 11-4 pm
31 Water Street
(503) 488-1028 **Ashland**

- 17 **Concert: Brothers of the Baladi; music & dance of Middle East.**
8 pm, Harbor Hall
210 Second St., Old Town
(503) 347-9712 **Bandon**
- 17 **thru Sept 9 Exhibit: Glen Robertson, woodwork; Bernard Dal Mazzo, bronze sculptures; Miwako, watercolors.**
230 Second St. Gallery
230 Second Street, Old Town
(503) 347-4133 **Bandon**
- 17 **thru Sept 13 Exhibit: Raimonds Staprans, paintings (rep Maxwell Galleries, San Francisco)**
Hanson Howard Galleries
505 Siskiyou Boulevard
(503) 488-2562 **Ashland**
- 20 **thru Sept 7 Exhibit: Hobart Brown, sculpture; Lisa Waters-Freiman, watercolors.**
Grants pass Museum of Art
Riverside Park Tues-Sat 12-4 pm
(503) 479-32900 **Grants Pass**



Bronze Bull by Bernie Dal Mazzo



Windham Hill Recording Artist Barbara Higbie

- 21 Books and Bagels**
12:15 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg**
- 21 Pickle Family Circus**
Midway open at 2 pm; shows at 4 & 7 pm
Bandon City Park
(503) 347-2331 **Bandon**
- 22 Umpqua Valley Weavers Guild**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 23 Concert: Windham Hill artists
Darol Anger & Barbara Higbie
Quintet, 8 pm, Harbor Hall
210 Second Street, Old Town
(503) 347-9712 **Bandon****
- 26 thru 30 Watercolor Workshop:**
Maxine Masterfield includes
techniques to extend watercolor media
thru use of inks and collage.
Reservations & materials list at:
Rogue Gallery, 40 S. Bartlett
10 am-5 pm Mon-Sat
(503) 772-8118 **Medford**
- 28 Book and Breakfast 6:30 am**
Sponsor: Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg**



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Guide Arts Events Deadlines

September Issue: July 31

October Issue: August 28

November Issue: September 25

Mail To: Arts Events, KSOR Guide
1250 Siskiyou Blvd, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.

Mail to: KSOR Calendar of the Arts
1250 Siskiyou Blvd, Ashland, OR 97520

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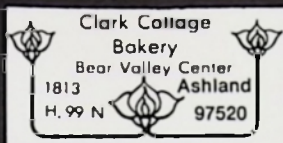
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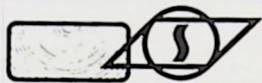
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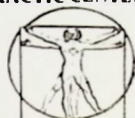
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